

THE AMERICAN TRUMPET SONATA IN THE 1950S: AN ANALYTICAL AND
SOCIOHISTORICAL DISCUSSION OF TRUMPET SONATAS BY
GEORGE ANTHEIL, KENT KENNAN, HALSEY STEVENS,
AND BURNET TUTHILL

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Dissertation Prepared for the Degree of
DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

August 2007

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Dearden, Jennifer Lorien. The American trumpet sonata in the 1950s: An analytical and sociohistorical discussion of trumpet sonatas by George Antheil, Kent Kennan, Halsey Stevens, and Burnet Tuthill. Doctor of Musical Arts (Performance), August 2007, 74 pp., 31 illustrations, references, 22 titles.

The trumpet, or some ancestral form of the trumpet, has existed nearly as long as civilization itself. Despite its long history, however, the trumpet's solo repertoire remained limited and relatively unvaried until the second half of the twentieth century. Like most music, the American trumpet sonatas from the 1950s are a reflection of the culture and history surrounding their composition. The purpose of this research is to show how the trumpet sonatas by George Antheil, Kent Kennan, Halsey Stevens, and Burnet Tuthill are both distinctly American and unmistakably from the 1950s.

The post-war era in America is often viewed as a time of unbridled optimism stemming from economic prosperity and the nation's military and industrial supremacy. The decade of the 1950s is often viewed today as a simpler, happier time in America's history. The trumpet sonatas of this era reflect this primarily in their ebullient rhythms and brilliant, often heroic melodies. However, darker characteristics of the decade (the rise of communism, for example) also make veiled appearances in these four sonatas.

After an overview of the social and musical trends of the decade, the central chapter of the work delineates formal, thematic, and tonal structures of each of the four sonatas and their constituent movements. Highlighted throughout the analyses are similarities between the pieces, especially intervallic structures, motivic rhythms, and melodic construction. The final chapter discusses these similarities further and integrates them into 1950s American history and culture.

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CHAPTER 1

INTRODUCTION

Background and Significance

The trumpet, or some ancestral form of the trumpet, has existed nearly as long as civilization itself. Despite its long history, however, the trumpet's solo repertoire remained limited and relatively unvaried until the second half of the twentieth century. The earliest trumpet music is weighted toward the ceremonial or militaristic, as ancient trumpets were created not for musical but rather for practical purposes, such as signaling troop movements.

It was not until the beginning of the Renaissance era that new innovations in metalworking led to the creation of what is commonly known as the natural trumpet. Although this trumpet was still limited to pitches within the harmonic series, playing in the *clarino* register (above the eighth overtone) allowed the performer to play a near-complete chromatic scale. By the Baroque era, the trumpet's melodic capabilities were being fully exploited by composers of the day, and the trumpet music of J.S. Bach, G.P. Telemann, and others represented the apex of the solo trumpet repertoire for nearly two centuries.

Though the Baroque era utilized the trumpet extensively, its lack of chromaticism in its middle and lower registers caused the trumpet to fall out of favor in the Classical and Romantic periods. Although the trumpet did have some important roles in orchestral literature of those eras, there is an extensive gap in the solo trumpet literature beginning at the end of the Baroque era and continuing well into the twentieth century.

It was not until the turn of the twentieth century, when the valve (invented nearly a century earlier in 1815) had finally emerged as the road to chromaticism, that the solo repertoire began to grow again. However, during this time it was the cornet, a close cousin of the trumpet, which received composers' attentions. Because the cornet was a solo instrument with military bands, its repertoire from the early part of the century consists largely of show pieces. While these pieces (by Jules Levy, Herbert Clarke and others) are often challenging for the player, they are generally theme and variation pieces and offer little in the way of musical substance.

By the 1940s the solo trumpet repertoire had still not advanced much beyond the cornet solo, and only a few pieces, such as Paul Hindemith's *Sonata for Trumpet*, emerged from the first half of the twentieth century. In 1944, the National Association of Schools of Music (NASM) created a committee to survey, "the type and quality of the music being used in its member schools for students majoring in wind instruments. The committee found, especially in the instances of horn, trumpet, and trombone, that student programs contained numbers unable to bear comparison with the quality of literature used by pianists, organists, and players of the stringed instruments. One

reason for this condition . . . was the lack of a sufficient quantity of good music written for the instruments concerned.”¹

In order to remedy this situation, the NASM voted to commission large-scale works (sonatas or concertos) for these brass instruments from mostly American composers. The first series of commissions, chaired by Burnet Tuthill and completed around 1948, added both Leo Sowerby’s *Sonata for Trumpet and Piano* and Vittorio Giannini’s *Concerto for Trumpet* to the repertoire. After this a second series of works was commissioned, resulting in two more pieces for trumpet, including Tuthill’s *Sonata for Trumpet* in 1951. These two NASM series proved to be the first steps in the resurgence of interest in writing for trumpet. In the 1950s the trumpet repertoire began to expand in new directions, providing the foundation for nearly all contemporary solo trumpet works.

Purpose

Like most music, the American trumpet sonatas from the 1950s are a reflection of the culture and history surrounding their composition. The purpose of this research and presentation is to show how the trumpet sonatas by George Antheil, Kent Kennan, Halsey Stevens, and Burnet Tuthill are both distinctly American and unmistakably from the 1950s.

¹ Burnet C. Tuthill, introduction to *Sonata for Trumpet and Piano* by Leo Sowerby (Chicago: Gambled Hinge, 1948).

The post-war era in America is often viewed as a time of unbridled optimism stemming from economic prosperity and the nation's military and industrial supremacy. The decade of the 1950s is often viewed today as a simpler, happier time in America's history. The trumpet sonatas of this era reflect this primarily in their ebullient rhythms and brilliant, often heroic melodies. However, darker characteristics of the decade (the rise of communism, for example) also make veiled appearances in these four sonatas.

State of Research

The four trumpet sonatas that will be discussed in this dissertation are those by George Antheil, Kent Kennan, Halsey Stevens and Burnet Tuthill. To date, only two of the four sonatas have been analyzed and discussed in published literature. Ronald Robert Elliston's dissertation, "An Analysis of the Trumpet Sonatas of Kent Kennan and Halsey Stevens: Models for Instruction," is the only work that directly compares these sonatas, even though these pieces have emerged as pillars of the trumpet repertoire. The four sonatas, although contemporaries, have never been discussed in conjunction with each other.

Both Kennan and Tuthill have been the subjects of dissertations, but Kennan's *Sonata for Trumpet* is discussed only minimally, and Tuthill's *Sonata for Trumpet* is mentioned only in his list of works. Tuthill's piece has, since its composition in 1951, fallen into obscurity and to date has never been commercially recorded. However, the

work is historically significant, as it was one of the original works commissioned by the NASM.

There is a substantial amount written about and by Halsey Stevens himself, whose essays and lectures about composition and contemporary musical trends provide insight into the academic composer's circumstances and views. And while George Antheil has received much attention as the self-proclaimed "Bad Boy of Music," most of the works from his last decade of life, in which the *Sonata for Trumpet* is included, have been neglected.

Research regarding trumpet sonatas specifically in the context in the 1950s is non-existent, hence the purpose of this paper. However, literature does exist discussing many aspects of the 1950s such as popular culture, politics, economics as well as general history. Two sources on this topic are *Popular Culture in the Fifties* by Frank A. Salamone and *A Kinder, Gentler America: Melancholia and the Mythical 1950s* by Mary Caputi.

Method

This study will discuss how each of the four sonatas is a product of its era, namely, the 1950s. After an overview of the social and musical trends of the decade, the central chapter of the work delineates formal, thematic, and tonal structures of each of the four sonatas and their constituent movements. Highlighted throughout the analyses are similarities between the pieces, especially intervallic structures, motivic

rhythms, and melodic construction. The final chapter discusses these similarities further and integrates them into 1950s American history and culture.

CHAPTER 2

AMERICA AND AMERICAN MUSIC IN THE 1950s

History and Social Trends

By 1946 the United States had emerged as the world's chief military and industrial power. In the years that followed, energies that had previously been directed towards manufacturing materials for war were simply shifted to supply goods for an expanding economy. By 1952, America comprised only 7 percent of the world's population but produced 52 percent of its mechanical energy and 65 percent of its manufactured goods.² 1952 is often termed, "the first real year of the fifties. It was the first year in which business expanded not to catch up with demand but to meet future demand."³

The decade of the 1950s has an image of being a simple and happy time in America's history. And, when one considers the previous decades of depression and war and the following decades of social unrest and more war, the 1950s do seem to stand as an oasis amid otherwise dark times. The 1950s are often characterized by a general feeling of optimism throughout the American public, exemplified by the rapid

² Frank A. Salamone, *Popular Culture in the Fifties*, (Lanham, Maryland: University Press of America, 2001), 1.

³ *Ibid.*, 2.

increase in marriages and subsequent doubling of the pre-war birth rate. This “baby boom,” as it has come to be called, naturally led to a surge in the construction of homes.

Further, Frank A. Salamone suggests that “the fifties have often been presented as a rather homogeneous period in which everyone lived in Suburbia or was on the way there.”⁴ New families not only wanted to own their own homes but also wanted to get out of urban areas. William Levitt (founder of the Levittown communities in New York and Pennsylvania) and other developers capitalized on this desire by building “low-cost tract housing that marked the suburban explosion.”⁵

Facilitating this emigration to the suburbs was the rise in the standard of living during the 1950s. Numbers of high school graduates rose dramatically in comparison to previous decades, and advancements in science and medicine were abundant. But perhaps the most telling indicator of the improved standard of living was the emphasis placed on convenience. TV dinners and “laborsaving home appliances” freed suburbanites, women especially, from daily toil and allowed more time for leisure.⁶ As Mary Caputi points out, these conveniences, “assured Americans that the drudgery, privations, and self-sacrifice of the 1930s and 1940s were now a thing of the past. The 1950s were about consuming, enjoying, and celebrating the American way of life.”⁷

The 1950s are generally idealized as the height of American prosperity and supremacy. And in many ways, the 1950s, “probably *were* a kinder, gentler time. For many Americans – provided they were white, middle-class, Christian and heterosexual – the decade probably *does* recall an innocent past. . . . The safety and innocence that

⁴ Ibid., v.

⁵ Ibid., 2-3.

⁶ Ibid., 3.

⁷ Mary Caputi, *A Kinder, Gentler America: Melancholia and the Mythical 1950s*, (Minneapolis: University of Minnesota Press, 2005), 17.

many knew was paid for by the segregation and discrimination imposed on others.”⁸

The American Civil Rights movement had essentially been ongoing since the end of the Civil War, but the 1950s were a pivotal time in the struggle.

In 1954 the landmark decision in *Brown v. Board of Education of Topeka* found the “separate but equal” policy unconstitutional. The following year Rosa Parks refused to give up her seat on the bus. The Montgomery Bus Boycott began soon after, ultimately resulting in Alabama bus segregation laws also being ruled unconstitutional. In practice these rulings did not instantly end segregation of the races, but it began a cascade of civil rights breakthroughs that would continue into the next decade.

In addition to civil rights struggles, the 1950s also saw the United States struggle against a new adversary. After World War II, communism was seen as the greatest affront to the American way of life, and former allies, like the USSR and China, soon became enemies. Military involvement in the Korean War, the beginnings of the Cold War, and McCarthyism were all products of America’s battle with communism.

Following the “containment” policy first outlined by George F. Kennan (brother of Kent Kennan) and further endorsed by the Truman Doctrine, the United States sent troops to Korea to attempt to prevent the spread of communism. Despite spending three years in Korea, America was never officially at war, and the Korean Conflict is usually overshadowed by both World War II and the Vietnam War. The Cold War between America and the USSR was likewise not a true war (although it lasted for several decades) and was mostly carried out via espionage and the nuclear arms race.

Officially “at peace” during the 1950s, citizens no longer needed to pull together as they did during World War II.⁹ As a result, people were more likely to turn on each

⁸ Ibid., 10.

other, and nowhere was this more apparent than during the Red Scare, led by Senator Joseph McCarthy. Being charged as a Communist (falsely or otherwise), or even simply being subpoenaed by the House Un-American Activities Committee could devastate a person's life and career.¹⁰ The only defenses, which were meager at best, were to claim protection by the Fifth Amendment, or to "name names" of one's colleagues that were Communists.

Overall, the 1950s were a time of great prosperity, optimism and happiness, evidenced by economic expansion and scientific advancement. However, beneath all that ran a dark undercurrent of discrimination, distrust, and fear, which eventually bubbled to the surface a decade later and led to the social unrest of the 1960s.

American Music and the Academic Composer

In the nineteenth century and the early decades of the twentieth century, art music heard in America was most often composed elsewhere (usually Europe or Russia) and performed by ensembles consisting largely of European players. But in the 1930s and 1940s, American composers began experimenting with new forms of music. These experiments often deviated wildly from the previously accepted definition of "music," and, as a result, gained only minimal acceptance from the general public. Despite this, avant-garde music continued to be composed in the 1950s.

Taking a cue from Arnold Schoenberg and serialism, many American composers began using systems to create their works. Milton Babbitt, for example, used his

⁹ Richard Crawford, *America's Musical Life: A History*, (New York: W.W. Norton & Company, 2001), 692.

¹⁰ The artistic community, Hollywood in particular, was targeted by McCarthyism and many artists were blacklisted and subsequently denied work.

mathematical training to serialize not just notes, but rhythm, dynamics, and other non-pitched elements. In 1958 Babbitt even went so far as to label his craft a complex science not meant to be understood by general audiences.¹¹

Other composers of the 1950s eschewed the avant-garde and would probably be best categorized as neo-classical, returning to standard structures (like sonata-allegro form) and writing in a more melodic style. However, these composers, like Kent Kennan and Halsey Stevens, kept their works contemporary by using modern devices such as highly disjunct melodies, non-traditional tonality structures, and a heavy emphasis on rhythm and metric accents.

A further development in American classical music is the rise of music in academia. In response to a large influx of military veterans taking advantage of the GI Bill, many colleges and universities expanded their music programs.¹² The growing programs consequently required additional faculty to teach music, and many composers took advantage of this new opportunity. Instead of relying on rich patrons to fund their works, composers could now receive a regular salary. In exchange for educating the next generation of musicians, composers now had the freedom to compose music for its own sake and not to the specifications of a patron. With the exception of George Antheil, the composers in this discussion were an integral part of American academia throughout their careers.

¹¹ Babbitt made this statement just one year after Russia's 1957 launch of Sputnik I incited the United States to devote most of its attention to the sciences.

¹² Crawford, 693.

CHAPTER 3

THEORETICAL ANALYSIS OF THE TRUMPET SONATAS OF TUTHILL, ANTHEIL, KENNAN, AND STEVENS

This chapter will give a broad description of each of the four American trumpet sonatas written during the 1950s. The sonatas will be presented in chronological order so that any compositional evolutions may be noted. The discussion of each sonata will begin with background information regarding the work's composition and premiere, and then each movement of the sonata will be analyzed. The analysis will be an overview of the formal and tonal structures of the movement. Diagrams of each movement are included in the Appendix.

Burnet Tuthill's Sonata for Bb Trumpet and Piano, Op. 29


As mentioned previously, Burnet Tuthill (1888-1982) chaired the first series of NASM commissions intended to expand the brass repertoire. The second series was chaired by Karl Eschman, and Tuthill was one of the composers commissioned to contribute to the series. Although Tuthill had previously written one other piece for trumpet, the *Scherzo, Op. 10, No. 1* (1948), his *Sonata for Bb Trumpet and Piano, Op. 29* (1951), was his first large-scale work for the instrument. The *Sonata* was premiered

at the twenty-fifth anniversary meeting of the National Association of Schools of Music (NASM).¹³

Movement I – *Allegro ben marcato*

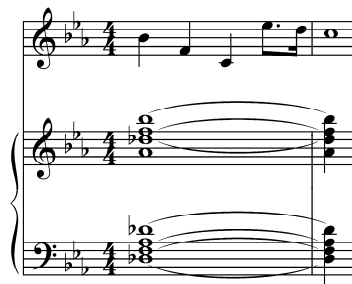
While Tuthill is generally traditional about the sonata-allegro structure of this movement, the tonality is decidedly unconventional. Throughout the movement Tuthill's harmonic progressions are created linearly, making the tonality very fluid. Individual themes are rarely in a particular key. Further, Tuthill uses quartal sonorities prominently in both melody and harmony.

Exposition (mm. 1-69)



The principal theme (mm. 1-23) of the first movement, stated in the trumpet part, opens with descending fourths followed by a descending minor third in the rhythm . These two elements serve as the main motives for the movement. The opening three pitches, B-Flat, F, C, are sounded over a D-flat major chord (with B-flat) in the piano. (See Example 1) While the first phrase of the principal theme ends on the trumpet's D-flat in m. 10, there is no other musical evidence that points to D-flat as the opening tonic. The intervals of this theme are incredibly disjunct and it is very angular in nature.

¹³ Jean Lee Raines, "Burnet C. Tuthill: His Life and Music" (Ph.D. diss., Michigan State University, 1979), 89-90.

Further, the accompaniment is often intervallically dense and is regularly dissonant within itself and with the trumpet melody.



Example 1 – Tuthill Movement I, mm. 1-2 – Opening motives.


Following transitional material based on the principal theme, the secondary theme section begins in m. 29. There are actually two secondary themes, S_1 and S_2 , which are closely related but distinct enough to be separate ideas. S_1 (mm. 29-47) has a static opening with several repeated pitches. After this initial figure the theme becomes more active, using the rhythmic motive  in augmentation (as ) and sequencing it down by perfect fourths. Although S_2 (mm. 48-69) opens in a similar manner to S_1 (see Examples 2 and 3), the rest of the theme is more flowing and has more chromatic coloring.



Example 2 – Tuthill Movement I, mm. 29-31 – Opening of S_1 theme (trumpet).

Example 3 – Tuthill Movement I, mm. 48-49 – Opening of S₂ theme (piano).

Development (mm.70-100)

Only thirty bars long (mm. 70-100), the development is the shortest portion of the movement. The majority of this section is based on the principal theme's rhythmic motive , which descends a minor third. In a highly technical section (mm. 70-92) that requires both rapid fingering and multiple tonguing from the trumpet player, Tuthill states the motive several times and then alters it rhythmically while retaining the same pitch content. (See Example 4)



Example 4 – Tuthill Movement I, mm. 84-87 – Rhythmic motive variants (trumpet).

The final measures of the development (mm. 92-100) use material from S_2 but in the piano only. Tuthill then transitions into the recapitulation (mm. 101-105) using a fragment from S_1 in the piano while the trumpet has the rhythmic motive from the principal theme, now stated as a tritone instead of its original minor third. (See Example 5)



Example 5 – Tuthill Movement I, mm. 101-103 – Transition to Recapitulation.

Recapitulation and Coda (mm. 106-161)

Traditionally, the recapitulation presents the main themes in the tonic key. However, since the exposition did not present a firm tonic, Tuthill's recapitulation has an atypical tonal structure. The principal theme once again begins with descending fourths over a D-flat major chord, but after just a few bars it is altered so that the first phrase ends on C-flat, a whole step below its counterpart in the exposition. The theme continues to shift down as the second phrase is stated down a minor third. After transitional material, the S_1 theme is presented up a step from the original. S_2 is not stated.

The coda begins in m. 153 with the trumpet reiterating the rhythmic motive in its original pitch structure. It begins softly and builds for three bars until m. 156, where the trumpet repeats the opening pitches of the movement (B-flat, F, C) up an octave. At this same point the piano plays these same pitches in eighth note triplets, which is the first and only instance of that rhythm in this movement. The movement closes on an E-flat major chord, a full step above where it began.

Movement II – *Slowly-Vivace*

Using a standard ABA structure for this second movement, Tuthill draws mostly conventional tonalities, using an overall structure of i-iv-i. However, the opening meter of this movement is 5/4, moving to a faster, livelier 5/8 for the B section. The slow-fast-slow format of the movement is slightly unusual, but 5/8 meter (in a solo trumpet work) was practically unheard of in 1951.

F minor is the prevailing key in the opening A section (mm. 1-16), but a strong emphasis on D natural in the simplistic trumpet melody gives the theme a Dorian quality. The B section (mm. 17-58) is in the subdominant key of B-flat minor. The asymmetric meter is grouped into 2+3 (♩♩) throughout, which is proportional to the ♩♩ groupings in the A section. Shifting into 5/8 meter, the melodic line naturally becomes more active and is characterized by perfect fifths followed by stepwise thirds, as shown in Example 6.



Example 6 – Tuthill Movement II, mm. 46-48 – B theme (trumpet).

Theme A returns in m. 59 and it is nearly identical to the initial presentation. The most noticeable difference is that trumpet is now muted. The movement closes on an F minor chord with a D natural in the trumpet, reinforcing the Dorian mode.

Movement III – *Rondo*

This rondo is in a traditional ABA'CA" structure, and its opening A theme (in B-flat Dorian) is presented in the trumpet first (mm. 1-18) and then immediately restated by the piano in a shortened and rhythmically altered form (mm. 19-26). At the close of the first statement of theme A, the trumpet has a fanfare figure on B-flat and F (see Example 7), which will first be expanded in the upcoming transition (mm. 27-34), and then will be figured prominently at the close of the movement. The ensuing B theme (mm. 35-48) is slightly slower than the A theme and is marked *leggiero*. This G minor melody is characterized by sixteenth-note rhythms and mostly stepwise motion.




Example 7 – Tuthill Movement III, mm. 16-18 – Trumpet fanfare.

Prior to the return of the A theme Tuthill briefly deviates from the conventional rondo by inserting an Interlude (mm. 49-76). It opens with a fragment of theme A stated down a semitone, but the piano accompaniment is centered around G, suggesting bitonality. The B theme is also represented in this Interlude, but it, too, is only stated as a fragment. When the trumpet part has finished, the Interlude concludes with the piano prolonging F (the dominant of B-flat) in preparation for the first true return of the A theme.

The A' section (mm. 77-95) is nearly identical to the theme's original statement. However, the trumpet melody has rhythmic embellishments and the piano figuration has changed (although the harmonic motion remains the same). Also, the theme is no longer presented in the piano. The transition following the theme has also been shortened and slightly changed so that it sets up G-flat major, the tonic of the C theme.

While themes A and B were rhythmically active, the C theme (mm. 96-127) is very lyrical. The piano presents the first statement, which the trumpet repeats exactly eight measures later. Following this is a brief transition (mm. 112-115) using material from the Interlude, shifting the theme down a semitone to F major. The C theme is stated once more in this new key, which is, in effect, another dominant prolongation setting up the final return of the A theme.

This last presentation of theme A (mm. 128-144) is now in B-flat major. In addition to this modal change, the piano accompaniment repeats the rhythm , which is the rhythm of the first bar of theme C. The movement closes with a Codetta (mm. 145-151) that embellishes and then continually repeats the B-flat-F interval that closed the A theme. The *Sonata* concludes on a B-flat major chord.

George Antheil's Sonata for Trumpet

Little is known about the history of this work, probably due to the fact that it was not commissioned by NASM, nor has it emerged as a cornerstone of the trumpet repertoire (although it is still performed occasionally). Further, George Antheil (1900-

1959) is known mostly for his early avant-garde works and riotous recitals and, as a result, many of his post-war pieces, like his trumpet sonata, tend to be ignored. The *Sonata for Trumpet* was written in 1951 but it was not premiered until three years later. Edna White Chandler (1892-1992), a child prodigy and pioneering female trumpet virtuoso, gave the first performance at Columbia University.¹⁴

Important to note in all four movements is the preponderance of fourths, both perfect and otherwise. They appear largely in the bass line but they are used melodically as well. In addition, Antheil tends to favor the major chord in his harmonies, but he frequently offsets these consonances with a large number of semitone clashes between the melody and accompaniment.

Movement I – *Allegretto*


Exposition (mm. 1-41)

Loosely in sonata form, the first movement begins with a brief Introduction (mm. 1-3), which, since it is stated by the trumpet, seems at first to be the start of the principal theme. However, the restatements of the principal theme do not include these opening bars, which introduce the meter (12/8), style, and accompanimental patterns of the expositional themes.

¹⁴ Susan Fleet, "Edna White Chandler: A Brasswoman Pioneer," *Women of Note Quarterly* 2, no. 4 (1994): 10.

The true principal theme (mm. 4-15) opens in C major but begins to deviate from it within a few measures. The melody (stated over arpeggiated piano chords) is disjunct but slurred and lyrical. The theme is stated twice more, first beginning in A-flat and then D-flat. After a frenetic transition (mm. 16-21), the lilting quality of the principal theme returns in the secondary theme (mm. 22-35). Beginning in G major (the dominant of the principal theme's C major), this theme also quickly moves away from its tonic.

Development (mm. 42-93) and Recapitulation (mm. 99-110)

In general, the development is more contrapuntal in nature than the exposition, presenting both new ideas as well as those derived from the principal theme. The first (mm. 42-60) of its three sections is characterized by a meter change to 2/4 and the rhythmic motive . The melody is highly disjunct and incorporates many rapid dynamic shifts. A grand pause in m. 60 serves as the transition to Section 2 (mm. 61-80), which begins with material from the Introduction, now in a minor mode, in the piano; the trumpet joins in at m. 65. At m. 70 the trumpet presents the principal theme in E-flat while the piano continues with the Introduction.

Section 3 (mm. 81-93) represents the fastest tempo of the movement and consists of nearly perpetual running sixteenth notes in either one or both parts. In mm. 89-90 the trumpet briefly recalls the rhythmic motive from Section 1 while the piano states the principal theme in G-sharp, but the running sixteenth notes return by m. 91.


The very brief recapitulation begins with the trumpet stating the secondary theme while the piano plays the accompaniment from the principal theme. The recapitulation begins and ends in C major, the original tonic of the movement. The principal theme's melody is not restated.

Movement II – *Dolce-espressivo*

The A theme (mm. 1-29) of this traditional ABA' form begins with muted trumpet in F major over arpeggiated chords. When the piano picks up the melody in mm. 5-13, the arpeggios continue in the left hand while the right hand plays tonally separate block chords, suggesting a brief period of bitonality. This theme is inherently sequential (See Example 8), a quality exploited in the ensuing altered restatement (mm. 14-29).



Example 8 – Antheil Movement II, mm. 1-4 – Opening of Theme A (trumpet).

Following a transition analogous in style to the chaotic transitions of the first movement, the B theme (mm. 38-49) begins in C major (the dominant of theme A's F major). Theme B has a similar character to Theme A, and it also frequently uses the rhythm . However, Theme B is very simplistic, consisting only of a two-measure idea (See Example 9) that is repeated, sequenced down a semitone and then repeated

yet again. The transposed iterations, however, are stated over different piano accompaniment.



Example 9 – Antheil Movement II, mm. 38-39 – Theme B (trumpet).

The transition into the return of theme A is comprised of a trumpet cadenza over a C major chord followed by a $^b\text{II-V}^7\text{-I}$ cadence in F major to signify the return of the tonic key. The opening of theme A' (mm. 54-77) is identical to A until m. 60, where a new trumpet line begins. A brief portion of the A' section incorporates material from an earlier transition (mm. 30-37) and a false restatement of theme B, but theme A returns for the close of the movement. Although the piano plays an F major chord in the penultimate bar, the trumpet disrupts it with an F-sharp. The movement ends inconclusively with a D major chord moving to an A-flat⁷ chord.

Movement III – *Scherzo*

Antheil's *Sonata* is the only one of the four discussed to include a scherzo, but it is in 4/4 instead of the standard 3/4. Further, the extremely short main ideas (most are only four bars long) make up an unusual rondo form, which contains nearly as much transitional material as it does thematic. (See Diagram 6 in the Appendix)

The A theme (mm. 1-4) is a trumpet line beginning on B-flat which will, in subsequent statements, be distinguishable predominantly by its rhythm and contour.

(See Example 10) Its piano accompaniment consists of sixteenth note arpeggios with no discernable harmonic progression. The B theme (mm. 11-15), following a lengthy transition, is a true melody that opens in F major. Its lyrical character contrasts that of the stuttering A theme, but the accompanimental arpeggios continue in the piano.



Example 10 – Antheil Movement III, mm. 1-4 – Theme A (trumpet).

The next three transitions (mm. 15-17, mm. 22-24, mm. 28-30; T₂-T₄ on Diagram 6) are all of similar structure, containing the rhythm of the A theme in the left hand underneath the perpetual sixteenth note arpeggios in the right hand. The trumpet adds punctuations throughout these transitions.

The first recurrence of theme A (A', mm. 18-21) is identical to the original except that it transposed up a step. After another transition a new idea arrives in m. 25. Vaguely focused around G (with indefinite modality), this figure is only arguably a full theme (Theme C). Only three measures long (mm. 25-27), two measures are identical and the third consists entirely of a trill. However, this idea is considerably different from anything else in the whole movement and it is melodic in nature.

The next presentation of theme A (A'', mm. 31-34) is only a partial statement beginning in D minor over a D pedal; the fragment is then repeated. One bar of transition follows before a new idea, theme D (mm. 36-39) begins over a G pedal. Although it has similar rhythms to theme A, it has a different contour and different

accompaniment (the piano arpeggios are not present here). Theme D is followed by one more variation of A, (A''', mm. 40-43).

The next section (mm. 46-59) is a near-exact repetition of mm. 1-14 (the original statements of themes A and B), with only a few melodic embellishments and accompanimental octave displacements. The movement closes with a brief coda (mm. 60-67) which presents portions of both the main themes over a B-flat pedal and closes on a B-flat minor chord.

Movement IV – *Allegretto*

The final movement of Antheil's *Sonata* is another loosely-formed rondo which alternates between two main themes. These themes are heavily derivative of the secondary theme from the first movement. The melody of theme A (mm. 1-6) is taken almost directly from the second half of the secondary theme, but in this movement the theme is in triple meter and the accompanimental texture is different. (See Examples 11 and 12) The opening C major tonality and the harmonic movement in fourths are also reminiscent of the first movement.

Example 11 – Antheil Movement I, mm. 26-30 – Secondary theme (second half).

Example 12 – Antheil Movement IV, mm. 1-6 – Theme A.

Theme B (mm. 11-22) is initially stated in changing and asymmetric meters with *subito* dynamic shifts and *staccato* articulations. When, after the A' statement, it returns as B' (mm. 33-40), it quickly transforms into a full restatement of the first movement's secondary theme over a B-flat pedal. After an Interlude (mm. 41-54) states fragments of both themes, A'' (mm. 55-71) presents the melody and accompaniment in the original key in the piano, but the trumpet melody is transposed up. However, the transposition is not consistent throughout the statement.

Theme C (mm. 77-95) is the longest section of the movement and is developmental in character. Moving into simple meter to contrast the compound meters of A and B, theme C is characterized by sixteenth note rhythms, a faster tempo, and an initial contour and accompanimental texture similar to that of Theme A. (See Example 13 and compare with Example 12) In mm. 83-84 the trumpet line becomes more scalar, and this continues with slurs in mm. 92-95.

After one final presentation of theme A that is identical to its original statement, the coda begins in m. 112 with A-related material. The *Sonata* closes on a strong C major chord.



Example 13 – Antheil Movement IV, mm. 77-78 – Theme C opening.

Kent Kennan's *Sonata for Trumpet and Piano*

Commissioned by the NASM in 1954, Kent Kennan's *Sonata for Trumpet and Piano* was premiered by J. Frank Elsass on November 26, 1955 at the NASM convention in St. Louis, Missouri.¹⁵ Kennan (1913-2003) and Elsass (1913-1981) were colleagues at the University of Texas at Austin during the time the *Sonata* was composed, and Elsass (a former cornet soloist with the Goldman Band) "provided Kennan with invaluable advice about how to pace and voice the trumpet part."¹⁶ Grateful for his collaboration, Kennan dedicated the *Sonata* to Elsass. The movements of Kennan's *Sonata for Trumpet and Piano* follow the same format as Tuthill's work. However, Kennan's piece has more clearly defined tonal centers, although modality is often indeterminate.

Movement I – *With strength and vigor*


Exposition (mm. 1-74)

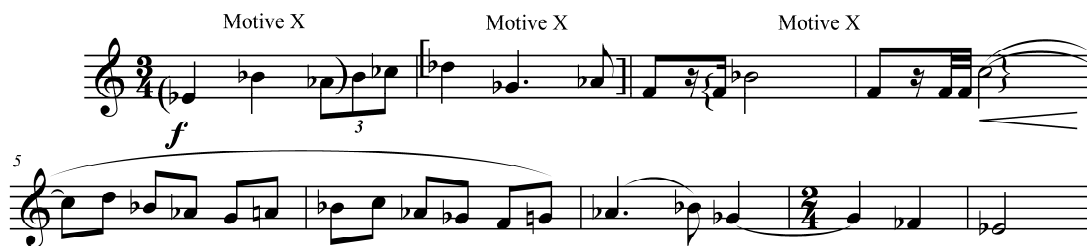
The principal theme (mm. 1-37) is stated three times in succession; the first presentation is centered in E-flat while the two subsequent statements are less stable. The first statement is fluid in its modality, beginning in minor, passing through Phrygian,

¹⁵ Ronald Robert Elliston, "An Analysis of the Trumpet Sonatas of Kent Kennan and Halsey Stevens: Models for Instruction" (D.M.A. diss., University of Oregon, 1978), 18.

¹⁶ Laura Elizabeth Parsons, "Kent Wheeler Kennan: American Composer and Music Educator" (D.M.A. diss., University of North Carolina at Greensboro, 1998), 75.

and ending in major. However, the major mode is fleeting, as the piano begins the second statement of the theme in the next measure.

The principal theme provides the motivic basis for much of the first movement. (See Example 14) The opening pitches (E-flat, B-flat, A-flat) form three intervals: two perfect intervals and a whole step. This grouping of intervals, Motive X, will be discussed further in the next chapter. Kennan stresses the importance of this motive by repeating it immediately in m. 2. Following Motive X, Kennan introduces the fanfare motive – a rising fourth or fifth (again emphasizing the perfect intervals) in the rhythm  or a variant thereof.



Example 14 – Kennan Movement I, mm. 1-9 – Principal theme opening with statements of Motive X (trumpet).

The third statement of the principal theme closes on octave F's in the trumpet and piano, and this F is sustained throughout the following transition (mm. 37-48) as a pedal point. The pedal supports a lyrical melody in the piano (based on Motive X) underneath muted fanfares in the trumpet (also based on Motive X). Further, Motive X appears vertically in this transition.

The secondary theme (mm. 49-63) begins in the piano in D minor. Once again motive X plays a prominent role in the theme's structure. The theme is entirely lyrical with no fanfares in the trumpet part. Although it is in 4/4 throughout, in mm. 52-53 accents in the piano part make the meter aurally ambiguous. At the conclusion of the piano's statement the trumpet immediately presents the theme again in A minor.

Kennan's *Sonata* is the only one of the four works discussed to have a true closing theme (mm. 63-74) in its sonata-allegro movement. Returning to the original tempo and centering again on E-flat, this closing material is reminiscent of the principal theme but is thematically different. Motive X remains central, linking all the expositional ideas.

Development (mm. 85-101)

After a transition containing material from the principal theme and several occurrences of Motive X (which, by this point, has clearly emerged as the germ cell for the movement, and, as will be shown, the entire work), the development begins with a quasi-cadenza in the trumpet over a B-flat pedal in the piano. It is based on secondary theme material and more fully exploits the metric displacement introduced in mm. 52-53. Like the development in Tuthill's first movement, this section is the shortest of the movement.

Recapitulations traditionally begin very dramatically and their function is to restate the main themes in the tonic key. This movement's recapitulation, however, arrives softly in m. 102. And while all the themes from the exposition are represented in the recapitulation, none of them are stated in E-flat.

A musical staff in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The melody consists of two identical phrases, each labeled "Motive X". The first phrase starts with a quarter rest followed by a half note F#, then a quarter note G# and a quarter note A#. The second phrase starts with a quarter note B, followed by a quarter note C, a quarter note D, and ends with a half note E. Brackets group the notes of each motive.

The rest of this transition is based, logically, on the transitional theme from the exposition (mm. 37-48). Here the theme is presented in the trumpet in a new style, new rhythm and with some embellishments. (See Examples 16 and 17) Underneath this altered statement, the piano plays an eighth note motor emphasizing E-flat, the movement's opening tonic.



Example 16 – Kennan Movement I, mm. 37-41 – Original transition theme (piano).



Example 17 – Kennan Movement I, mm. 170-173 – Altered transition theme.

(trumpet)

The movement concludes with an extensive coda (mm. 179-210), which opens in a dramatically slower tempo with a fully melodic fanfare over a C major chord.

Following this, the trumpet presents the principal theme (mm. 189-194) in a new key (D-flat) and a new character (slow and lyrical). The Tempo I at m. 194 returns the principal theme to its original style, and fragments of it are stated repeatedly until an E-flat major chord arrives in m. 200. The rest of the movement is essentially a cadential extension reiterating E-flat, with a few more iterations of Motive X in the final trumpet fanfare.

(See Example 18) Although the E-flat major chord in m. 200 is very strong, a Gb appears in m. 208, rendering the closing E-flat octaves modally ambiguous.



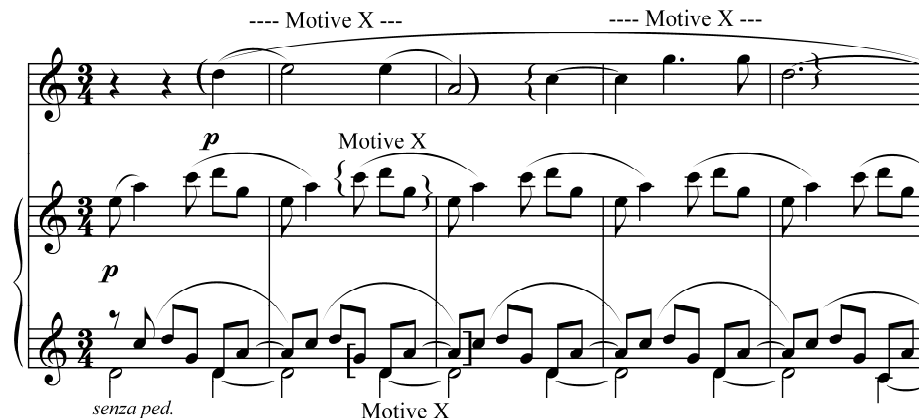
Example 18 – Kennan Movement I, mm. 204-206 – Final trumpet fanfare with statements of Motive X.

Movement II – *Rather slowly and with freedom*

This movement begins with an introduction in the piano (mm. 1-4), in which a single G expands to three octaves. The A theme (mm. 4-15), stated by muted trumpet, begins and ends in G minor, but the middle is tonally fluid. Like the first movement, the melody has multiple occurrences of Motive X; vertical presentations of the motive also appear.

The accompaniment to theme A is mostly static, widely spaced chords moving in non-traditional progressions. However, the piano does have rhythmic activity when the trumpet is holding a pitch or resting, as in the transition (mm. 15-20) leading to the B theme (mm. 20-45).

The piano begins the B theme accompaniment in m. 20 with a D pedal under an imitative ostinato line. The trumpet melody starts two measures later with two successive statements of Motive X. (See Example 19) Although the disjunct but lyrical melody suggests D minor, there is no F (natural or sharp) to confirm a mode. Being the only section of the movement that is not muted, it is timbrally distinct from the A theme and coda.



Example 19 – Kennan Movement II, mm. 22-26 – Opening of Theme B with statements of Motive X.

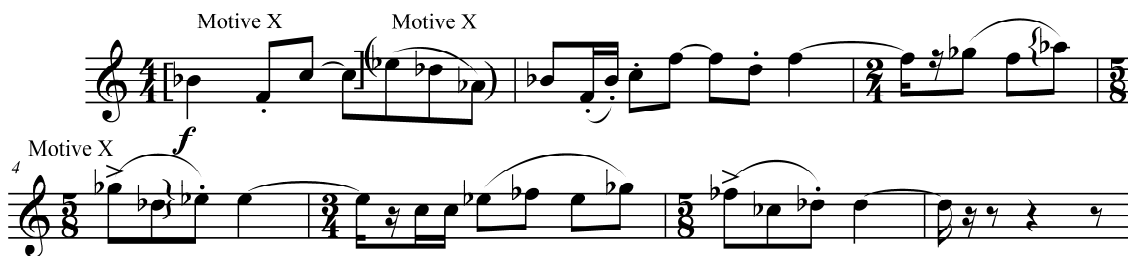
Measures 41-45 present only a fragment of the B theme, but it is the most intense section of the movement. Marked *forte* and *molto marcato*, this fragment is also the highest point of the movement in terms of the trumpet's range. The key of E is supported by the broken octaves (acting as another pedal) in the piano.

Until the end of m. 65, the A' section (mm. 56-66) is almost identical to the original presentation of the A theme. Since the return is shortened, the transitional material arrives early at m. 66 and is stated down a step. The movement concludes with a coda (mm. 69-77) in C major (a key not present in the second movement prior to this section). The trumpet, employing a Harmon mute for another timbral change, emphasizes the dominant through m. 71 but arrives on the tonic C in the last measure.

Movement III – *Moderately fast, with energy*

There is some debate as to the form of the final movement of Kennan's *Sonata*. Ronald Robert Elliston's analysis describes it as being in sonata form, whereas Laura Elizabeth Parsons deems it a rondo. This analysis will more closely resemble the latter. (See Diagram 10 in the Appendix.)

The A theme (mm. 1-13) is a highly rhythmic and disjunct melody which provides the basis for much of the movement. Although it begins in B-flat minor, the tonality through the A theme is fluid. Motive X appears again in this theme, occurring twice in the first measure. This motive serves as a marker for theme A, as it does not appear in the other two themes in this movement. (See Example 20)



Example 20 – Kennan Movement III, mm. 1-7 – Opening of Theme A with statements of Motive X.

Another salient feature of the A theme is the use of mixed and asymmetric meters, and Kennan continues to use them in theme B (mm. 15-30). However, Kennan uses accents in mm. 15-16 to imply groupings outside the 3/4 meter. Why he employs this technique when he is comfortable using asymmetric meters (8/8 and 10/8 appear later in theme B) is unclear.

Like theme A, theme B is fast and rhythmic with disjunct intervals. However, the intervals are generally triad-based in theme B, whereas theme A utilized Motive X. The piano ostinato under the *leggiere* melody centers on E-flat for the first half of the theme, shifting to A-flat by m. 27.

When theme A returns (A', mm. 33-46), it is similar in many ways to its first presentation. However, it is stated down a semitone with different accompaniment through m. 41. It closes with a *poco ritardando* into a fermata to set up the tempo change for the next section. Theme C is stated in the piano only and is marked "Simply; in the manner of a chorale." It is, in fact, a four-voice chorale in G, beginning in the minor mode and closing in the major mode. Despite its mode change Theme C is the only theme in this movement to have a central key.

After this, the A theme returns again (as A'', mm. 57-67) in G minor, with more noticeable alterations than the A' statement. The mixed and asymmetric meters of the original theme have been changed to one 3/4 bar amid 4/4. Also, the theme is shortened by several measures. A short transitional section (mm. 68-71) follows A'', in which the trumpet has a melody based on Motive X followed by a scalar quintuplet leading to the next tonic. (See Example 21) This figure, or a fragment of it, will be used again in subsequent transitions.



Example 21 – Kennan Movement III, mm. 68-71 – Transitional figure with Motive X (trumpet).

B' (mm. 71-82) is presented down a semitone from the original theme B and it is slightly shortened as well. After transitional material theme C returns in an altered form. The soprano line from the original chorale is stated by the trumpet, but the other three voices are not present. In addition to a key change (up a minor third to B-flat minor), the melody is marked *fortissimo, marcato*.

The final presentation of A (A''', mm. 111-122) is initially hidden beneath a flurry of trumpet activity. Further obscuring this theme is the fact that it is stated in an inverted form. In mm. 111-114 the piano has this altered A theme while the trumpet has a rhythmic and highly chromatic accompaniment. A few measures later (mm. 117-122) the roles reverse.

The coda (mm. 122-144) utilizes only A theme material, although it is just used in fragments. In addition, the rhythm has been modified so much that theme A is only recognizable through its interval structure. The tonic shifts often through the coda, beginning in A-flat and moving through F and D-flat before the return to B-flat for the final cadence. As in the first movement, the closing sonorities do not contain a third, leaving mode of the final chord unclear.

Halsey Stevens' *Sonata for Trumpet and Piano*

Although Halsey Stevens (1908-1989) began the preliminary sketches for his *Sonata for Trumpet and Piano* in May 1953, he did not complete the work until 1956.¹⁷ Stevens said of the compositional process, "After I finished the third movement, I found to my chagrin that I had estimated its duration as twice what it actually was. It therefore

¹⁷ Elliston, 20.

became necessary to recast it in a larger structure, hence the delay.”¹⁸ The premiere of the *Sonata* was given on November 12, 1957 at the Hartt School in Hartford, Connecticut by Theodore Gresh (trumpet) and Geraldine Douglass (piano).¹⁹

Stevens has been called “a master of contrapuntal technique” because “he continuously develops and restates thematic materials. . . . One idea develops out of another. . . .”²⁰ In the *Sonata*, the seamless transitions between themes sometimes make larger sections difficult to delineate. Like the other sonatas discussed, tonalities in this work tend to be fluid. However, there is a discernable tonal structure over the three movements. The outer movements are centered on F, while the middle movement is largely bitonal, emphasizing both A-flat and D-flat. Thus, the overall tonal structure can be shown as:



Movement I – *Allegro moderato*

Exposition (mm. 1-71)

The principal theme section (mm. 1-50) of the *Sonata*’s first movement contains two ideas, the first of which (P₁) introduces two of the defining rhythmic motives used through much of the work: ♪♪♪ (Motive Y) and ♪♪♪ (Motive Z). A descent and return

¹⁸ Ibid., 19-20.

¹⁹ Ibid., 19.

²⁰ Ibid., 52.

of a whole step is the most common pitch configuration for Motive Y, while Motive Z usually rises and then falls a major third. (See Example 22)



Motive Y



Motive Z

Example 22 – Stevens' Sonata motives.

Following the statement of P_1 (mm. 1-13) in F major is a small transitional section which establishes another important motive closely linked to motive X from Kennan's *Sonata*. (See Example 23) Note that the pitches (C, F, G) of this motive, X^1 , constitute motive X, but in Stevens' *Sonata* the melodic contour is also motivic. Motive X will also appear throughout the work.



Example 23 – Motive X^1 from Movement I, with component Motive X.

P_2 (mm. 14-27), also in F major, presents one more motive for the movement. In mm. 18-19 the trumpet line rises in thirds, implying an extended tertian harmony. This rising third motive will appear in both the melody and accompaniment in a variety of rhythms. Also, while mixed and asymmetric meters are used freely in the first and third movements, the ties and syncopations in P_2 often aurally obscure the written meters.

In an extended transition (mm. 33-50), the trumpet line becomes even more disjunct than the two P themes, but it still retains their character and incorporates Motive Y three times. Multiple occurrences of Motive X are also present in both melody and accompaniment.

The secondary theme begins in D minor (the relative minor to the principal themes' F major), supported by a D pedal in the right hand of the piano. In this theme the trumpet line is still very disjunct but the slurred articulations and drastically slowed tempo make the melody lyrical. A brief transition incorporating three statements of Motive X¹ leads to the development.

Development (mm. 72-191)

Contrasting with Tuthill's and Kennan's sonatas, the development from the *Allegro moderato* of Stevens' *Sonata* is by far the largest (and most complex) portion of the movement. Although rhythmically and thematically fluid, the development can be divided into four sections, the first of which (mm. 72-102) is derived predominantly from P₁ and P₂ and contains numerous occurrences of Motives X and Y.

Section 2 (mm. 103-119) employs only the piano and is transitional in nature. Although it begins with secondary theme material over a C-sharp pedal, P₁ continually interjects until it regains supremacy. The dominance of principal theme material continues into Section 3 (mm. 120-137) where it becomes even more disjunct and angular.

The final and longest section of the development (mm. 138-176) contains many different but seamlessly joined ideas, beginning with a false recapitulation in m. 138. P₁ returns here in its original key but almost immediately is altered by a meter change, after which only a general outline of P₁ is discernable. Further, as the theme continues it transitions down a step.

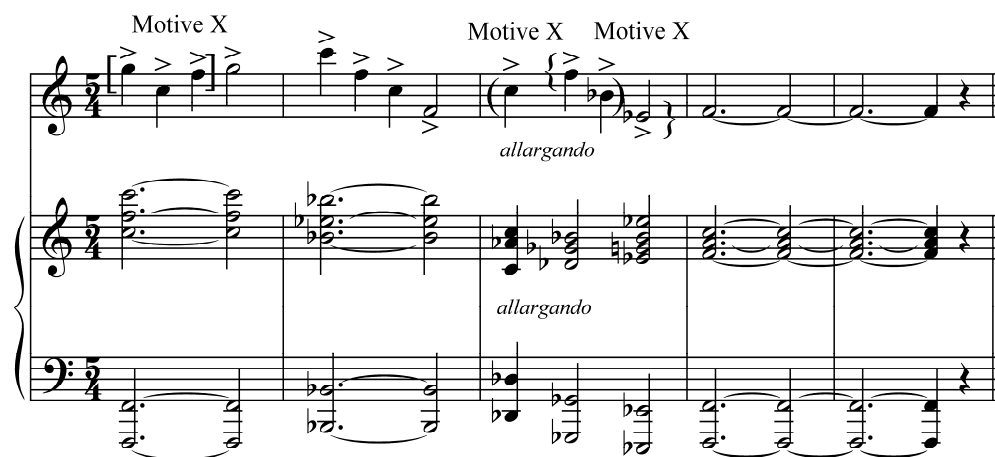
Recapitulation and Codetta (mm. 192-249)

Wallace Berry wrote of Stevens' technique, "It is characteristic of Stevens' applications of sonata form that stated material undergoes almost constant amplification, with recapitulation sometimes only suggested."²¹ This practice is evident in the *Sonata's* first movement, where the recapitulation is not only the shortest segment but it is also stated in reverse order.

The return of the secondary theme (mm. 192-214) begins in F major, maintaining contours similar to the original statement but with intervallic changes. The theme closes with muted trumpet presenting Motive X¹ twice in succession. P₁ immediately follows in the piano before moving back to the trumpet by m. 221; only a fragment of P₂ is stated. The ensuing transition uses a fragment from Section 1 of the development, reiterating Motive X in preparation for the codetta.

The closing codetta (mm. 241-249) consists predominantly of perfect intervals in both the trumpet and piano. Motive X is stated in the melody in m. 245 and it is layered on top of itself in m. 247. (See Example 24) The movement concludes with a non-traditional but strong cadence (^bII⁷-VII⁷-I) to an F major chord.

²¹ Wallace Berry, "The Music of Halsey Stevens," *The Musical Quarterly* 54, no. 3 (1968): 290.



Example 24 – Stevens Movement I, mm. 245-249 – Codetta with Motive X.

Movement II – *Adagio tenero*

This movement has a somewhat unconventional large-scale form of **AA'**. Within the first section is a smaller form of Introduction-A-B, while the second section is Introduction-C-B'. It should also be noted that the larger sections are approximately the same length, dividing the movement into two halves.²² (See Diagram 12 in the Appendix)

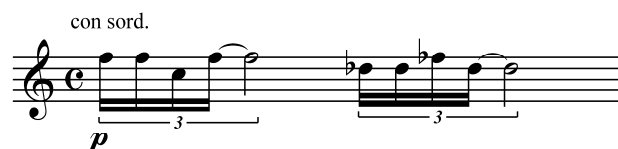
Beginning on octave A-flats, the opening piano chords of the Introduction gradually expand in contrary motion to arrive at D-flat major (left hand) and A-flat major (right hand) by m. 3. At this point the contrary motion reverses through m. 6, although the A-flat-D-flat duality remains. This expansion and contraction in the piano occurs often throughout the movement.

²² Elliston, 54-55.

Theme A (mm. 13-26), stated by muted trumpet, opens similarly to the Introduction but changes by m. 15. The trumpet begins in A-flat over the piano's tone clusters, but the two lines converge on E-flat by m. 18.

Motive X returns in the melodic line in theme B (mm. 27-45), which is characterized by quarter note triplets and its diminution, eighth note triplets. Also present in the piano (mm. 31-32) is the rising third motive from the first movement. Although much of the theme is stated over an E-flat pedal, the trumpet line moves freely from G-flat to D-flat before transitioning back to A-flat for the return of the Introduction.²³ The bitonality that characterizes this section is due mostly to the use of the pedal point, as the piano chords tonally support the trumpet line.

After the restatement of the Introduction with only a few changes, the muted trumpet states the C theme (mm. 55-68), which consists mainly of the repetition and transposition of a single idea. (See Example 25) The rhythm is derivative of the quarter note triplets from B. The piano continues this idea into the following transition to theme B' (mm. 68-89), in which the trumpet has the same melodic line with rhythmic changes. Starting in m. 78 the B' theme changes to bring about the conclusion, which returns the tonality to A-flat-D-flat.



Example 25 – Stevens Movement II, m. 55 – Opening of Theme C (trumpet).

²³ The three trumpet tonalities of theme B (G-flat, D-flat, A-flat) can be viewed as a large-scale composing out of Motive X.

Movement III – *Allegro*

Exposition (mm. 1-64)

Set in a complex sonata form (See Diagram 13 in the Appendix), this final movement opens with a piano Introduction (mm. 1-14) in which arpeggios in the right hand are punctuated by single notes in the left hand. The 5/8 meter is divided into 2+3 except when Motive Z is stated, in which case the division is 3+2. Although the introduction begins in F minor, it arrives in F major just before the beginning of the first theme.

Theme A²⁴ (mm. 15-23) is characterized by brief trills in the trumpet and a rhythm that is derivative of Motive Z. (See Example 26) Although an F major chord is held through the first half of the statement, the F minor idea from the Introduction returns underneath, suggesting bimodality for this first theme.



Example 26 – Stevens Movement III, mm. 15-16 – Opening of Theme A (trumpet).

²⁴ Like the first movement of Kennan's work, this sonata has three expositional themes. However, they do not fit into the characterizations of the principal, secondary, and closing themes, so here they will be labeled A, B, and C.

The B theme is divided into two related ideas, B₁ (mm. 31-38) and B₂ (mm. 42-47). Although stylistically similar to each other, B₁ shifts tonally from C minor to a modally ambiguous F, whereas B₂ is firmly in D-flat major. The short transition between the two (mm. 39-41) becomes the source for the material in the codetta.

The key of D-flat major continues in the C theme (mm. 50-60), which is supported by a D-flat pedal in four octaves. This melody is the first in this movement to exhibit a character and style change; marked *dolce*, theme C is the most scalar of the three main ideas, although leaps do still occur.

Development (mm. 65-126)

Like the first movement, the development in this sonata is divisible into sections. Section 1 (mm. 65-82) opens with trumpet fanfares on Motive X. The remainder of the section is a transitional piano interlude that, starting in m. 77, reintroduces Motive Z from the Introduction (and movement I).

Section 2 (mm. 82-106) recalls B₁ in C minor, but the tonality moves to the relative major (E-flat) for B₂. The third and final section (mm. 107-126) opens with an Introduction-like figure in the piano in A-flat minor, and the trumpet enters in m. 111 on an inverted and rhythmically embellished Introduction figure. Rapid mute changes in the trumpet also characterize the opening of Section 3. The rest of the section consists of the retransition to the recapitulation, in which the trilling from Theme A returns and the trumpet has fanfare-like statements of Motive X.

Recapitulation and Codetta (mm. 127-170)

The restatement of the Introduction begins in its original F minor after two measures of false starts (reminiscent of the false recapitulation in the first movement), and in this incarnation a trumpet line has been added. Both themes A (presented up a step) and B₁ (now in D major) are shortened; B₂ is not restated. C is present but only as a fragment used in the transition to the codetta.

As mentioned previously, the codetta (mm. 163-170) is comprised of material originally used as a transition between the two B themes. Now stated in the trumpet, the material takes on a fanfare quality. And while themes A, B, and C were not stated in the tonic key in this recapitulation, the codetta does resolve to F by m. 167. From this point to the end of the movement, elements of both major and minor modes are present and the final sonority, an F-C dyad, leaves the modality ambiguous.

CHAPTER 4

SYNTHESIS AND CONCLUSIONS

All art, regardless of the media, is a product of the time and place in which it is created. Artists, composers included, cannot help but be affected by what is going around them. This is particularly true for those working in the post-war years and into the 1950s. As discussed in Chapter 2, this single decade is an era unto itself, chiefly characterized by public optimism that was both unprecedented and as yet unduplicated. This is not to say that all music composed in the 1950s is the same (John Cage's 4'33" was composed in 1953, the same year Halsey Stevens began his *Sonata*), but the four American trumpet sonatas created during that time do have much in common. This chapter will highlight those salient features that are common to all (or at least three) of the sonatas and then discuss how they are related to 1950s America.

Tonality, Modality, and Intervallic Structures

Even though each of the four composers uses traditional forms (sonata-allegro, ternary, or rondo), none of them embrace traditional tonality. In general, the harmonic progressions are formed by linear means, with emphasis placed more on voice leading than achieving I-IV-V-I. Very often this voice leading involves contrary motion between

the left and right hands of the piano (as in the opening of Movement II of Halsey Stevens' *Sonata*). The other consequence of this linear motion is that themes are often not in a particular key. A theme's "tonic" is generally just its opening chord, as the tune will probably deviate from that tonic almost immediately; it may or may not complete its statement in that key. For example, Kent Kennan's C theme (the chorale) of his third movement is in G throughout, but the secondary theme of his first movement begins in D minor and ends in A minor.

When modern conventions (such as linearly created tonics) are applied to traditional forms, the forms cannot possibly remain unchanged. This is most evident in the recapitulations of the sonata-allegro movements of the trumpet sonatas. Sometimes the changes are subtle; in Burnet Tuthill's recapitulation (movement I), the S₂ theme is not stated. Other works have more drastic alterations. Kennan's recapitulation (movement I), for instance, completely redefines the recapitulation by simply shifting the entire exposition up a semitone. He leaves the resolution to tonic for the coda. Halsey Stevens reverses his themes in his recapitulation (movement I), giving the first movement a large-scale arch form within the sphere of sonata-allegro form.

Despite all this, it is important to note that tonality is still present in all the movements of these sonatas. At the time of their composition, all four composers were writing in the "mainstream" of American music, meaning they eschewed serialism and the avant-garde. Thus, even though the themes sometimes meander through multiple keys and recapitulations do not always act as expected, the movements very often have

a full major or minor chord at the conclusion, usually the chord that began the movement. Only Antheil's second movement ends without resolution.

There are occasions, however, when the final sonority of a movement is not as conclusive as expected. In these cases the movement's mode is left in question, either by stating only a partial chord without a third, only the tonic note in octaves, or by casting doubt on the final modality prior to the end. The *Scherzo* in Antheil's sonata closes on a full B-flat minor chord, but the preceding bass note is an F-flat, implying a diminished sonority. Also, the close of the final movement of Stevens' sonata incorporates elements of both F major (A natural) and F minor (E-flat) before ending on an open fifth. This modal ambiguity is not limited to cadences, as the principal theme of Kennan's first movement employs three modes in the span of nine measures.

Another trait that the four sonatas share is an abundance of wide intervals and frequent direction changes in the melodic line. This kind of disjunction is particularly apparent in the sonatas of Antheil and Stevens. However, both composers also show that disjunct lines can be lyrical as well as angular. Articulation and tempo play large roles in determining the character of a melody, as shown in Examples 27 and 28.



Example 27 – Stevens Movement I, mm. 62-66 – Disjunct/lyrical melody (trumpet).



Example 28 – Stevens Movement III, mm. 31-36 – Disjunct/angular melody
(trumpet).

Finally, the extensive use of perfect intervals, particularly fourths and fifths, is a unifying factor for all the sonatas. These intervals are prominently featured in a figure termed “Motive X,” first introduced in conjunction with Kennan’s *Sonata*. Once again, this motive is comprised of two perfect intervals and a whole step, and it can be stated horizontally in a melody or vertically in a harmony. As a vertical statement, Motive X is very often presented as a quartal sonority (pitches stacked in fourths). Further, because perfect fourths and fifths are inversions of each other, they have the same function in a sonority.²⁵ Thus, a quintal chord will also include Motive X.

Mentioned previously, Motive X is the foundation for the Kennan’s entire work, and it makes numerous appearances in Stevens’ *Sonata* as well. In addition, Tuthill uses Motive X throughout his first movement. In Example 29, note the horizontal instances of the motive in measures 115, 117, and mm. 117-118. In mm. 115-116 the left hand chord contains two layered vertical statements of the motive: A-flat, B-flat, E-flat and A-flat, D-flat, E-flat.

²⁵ Howard Hanson, *Harmonic Materials of Modern Music: Resources of the Tempered Scale*, (New York: Appleton-Century-Crofts, 1960), 8.

8va - - - - -

-- Motive X --

Motive X

Layered/Vertical Motive X

Motive X

Example 29 – Tuthill Movement I, mm. 115-118 – Melodic and harmonic uses of Motive X (piano).

Although Antheil does not utilize Motive X in his *Sonata*, he does use fourths as a prominent harmonic interval. In the first and last movements, the bass line often consists of long strings of parallel major chords moving in fourths. In the *Scherzo*, Antheil uses fourths on a larger scale. Although the themes' tonics are fleeting, they are related by fourths for the first half of the movement. (See Diagram 6 in the Appendix)

This use of quartal sonorities is, of course, not limited to these trumpet sonatas, as it was a musical trend for some years before their composition. However, in the context of a work for trumpet, perfect intervals in a melody are highly reminiscent of fanfares, invoking the trumpet's heritage as an instrument limited to the harmonic series. Kennan directly links Motive X to fanfares by incorporating it as the fanfare motive stated in the opening bars of his first movement; the fanfare idea returns muted for a transition and is then used extensively in the coda.

Dissonance is also very present in each of the sonatas, sometimes in the form of expanding tone clusters (used by Halsey Stevens in both his first and second movements), but usually dissonance arrives as a non-chord tone. Antheil especially

uses non-chord tones throughout his work to unsettle the major chords that he employs so frequently. The non-chord tone is usually a semitone away from one of the major chord's pitches.

Rhythm and Meter

Perhaps the most significant feature of these four sonatas is their use of rhythm. With the exception of Motive X, the unifying figures in these works are primarily rhythmic. Further, rhythmic alterations to themes are common as developmental devices. Conceivably the best example of this occurs in the Kennan's third movement. As previously mentioned, the coda uses fragments of the A theme so rhythmically changed that they are only recognizable by their interval structure. (See Examples 30 and 31) Also, Stevens restates his first movement's principal theme at m. 138 in its original key, but the rhythm has drastically changed to accommodate a new meter, and the effect is that of a false recapitulation.



Example 30 – Kennan Movement III, m. 1 – Original opening of Theme A (trumpet).



Example 31 – Kennan Movement III, mm. 125-127 – Rhythmically altered opening of Theme A (trumpet).

Rhythm is also used as a motor to effect forward motion in some movements. Antheil, in particular, uses this technique in both his first and third movements. The principal theme of the first movement states piano arpeggios in eighth notes, the primary focus being harmonic. However, the constancy of these arpeggios provides drive beneath the rhythmically slower melody and bass line. The third movement *Scherzo* uses a similar technique, but in that movement perpetual sixteenth notes add to the frenzied character of the tune.

Kennan and Stevens use rhythm in conjunction with meter in innovative ways. Although Tuthill and Antheil both used asymmetric meters, which was still quite pioneering for the trumpet repertoire, neither used them to the extent of their later counterparts. In 1956 Kennan still felt tentative about notating asymmetric meter²⁶, notating most of his *Sonata* in traditional 3/4 and 4/4. However, he frequently used strategically placed accents which effectively altered the perceived meter. In the 1986 revision of the work Kennan incorporated the asymmetric meters he originally intended, feeling that musicians were more accustomed to reading these meters.²⁷

Stevens had no such reservations about the use of asymmetric meter, and frequently used several different asymmetric meters in conjunction with each other.

²⁶ As mentioned previously, it is unclear why Kennan was reluctant to use asymmetric meter in the first movement when he used it numerous times in the third movement.

²⁷ Parsons, 78.

Further complicating these sections of mixed meter is the frequent use of ties to create syncopation. According to Wallace Berry, “syncopation of all kinds is a constant animating force” in all of Stevens’ works, and “even when the actual meter signature remains unchanged there is constant distortion by dynamic stress and asymmetric grouping.”²⁸ These meter changes and uneven groupings of notes give these two sonatas a vitality that the earlier two works seem to lack. This may be partly responsible for the greater popularity of Kennan’s and Stevens’ works.

Style and the Academic Composer

Although George Antheil’s *Sonata* has several commonalities with the other three trumpet works, it does seem to stand apart from them. Initially unlike the rest by virtue of its four-movement structure, upon closer inspection one finds that Antheil simply does not use the features (perfect intervals, changing meter, etc.) to the degree that his contemporaries do. This is perhaps the best evidence of art being a product of its culture, as Antheil led a remarkably different career than the other three composers.

Up until the late 1920s George Antheil was a popular avant-garde composer in Europe, supported by a rich American patron.²⁹ He was an accomplished and sensationalistic piano recitalist, often performing with a revolver holstered under his arm. But after the completion of his most famous work, the *Ballet Mécanique* (1924), Antheil’s style gradually began to shift towards the neoclassic mainstream. Although his

²⁸ Berry, “The Music of Halsey Stevens,” 296-297.

²⁹ Antheil’s patron was Mrs. Mary Louise Curtis Bok, founder of the Curtis Institute in Philadelphia.

patron eventually stopped supporting him, Antheil refused to take a permanent university position and so earned his living by composing film music.

Antheil's contemporaries, on the other hand, were firmly established in academia. Not only was Tuthill a co-founder of the NASM but he was also a longtime faculty member at Southwestern College (later renamed Rhodes College) in Memphis, Tennessee. Halsey Stevens was the Chair of the Composition Department at the University of Southern California; Kent Kennan, professor at the University of Texas at Austin, is known throughout the academic music community as the author of two textbooks.³⁰ Thus, if Antheil's *Sonata* seems to be somewhat removed from the style of the other three (his formal structures looser, his themes less cohesive), it is arguable that his avant-garde roots and eschewing of academia are likely causal factors.

Conclusions

Taken together, the four American trumpet sonatas written in the 1950s reflect their culture in a number of ways. While they are not programmatic in any sense, Kennan, Stevens, and the others (whether consciously or unconsciously) were encapsulating a specific time and place via their works.

Most noticeable are the sonatas' persistent and energetic rhythms, which flavor the works with both the optimism and forward motion that characterize the decade. Further, their reliance on fourths and fifths is indicative of the American sound. Sought after by composers for several decades, the enigmatic "American" idiom is usually attributed to Aaron Copland, whose penchant for perfect intervals seemed to evoke both

³⁰ *The Technique of Orchestration and Counterpoint Based on Eighteenth-Century Practice*

the wide open spaces and expanding cities of the diverse nation. Although melodic and tonal, the four sonatas are also angular and dissonant, suggesting a sanguine but disjointed era.

In his essay “The Composer Seeks a Style” Halsey Stevens says, “It is easy to decide that since Webern, Hindemuth [*sic*], Milhaud, Hába, and John Cage pursue utterly dissimilar paths, there is no common ground in this music. But if the work of these composers and their contemporaries is examined in its chronological sequence, it may be seen that each of them is an outgrowth of what we call the ‘mainstream’ of music, and that in the perspective of time most of them appear to be rather closely related.”³¹ While he also voiced his opposition to the avant-garde experiments of some of his contemporaries, he nevertheless acknowledged that it had the same ancestry as his own work: the “mainstream” of music that exists on an unbroken continuum.

The four trumpet sonatas discussed here are not only part of that “mainstream,” but they also exist as part of the solo trumpet repertoire, and it is in that capacity that they are most essential. Jumpstarted by the NASM commissions, these works represent some of the first additions to the repertoire since the Baroque era. As John Haynie, professor emeritus of trumpet at the University of North Texas, puts it, these works represent a transitional time for trumpet music, as it gradually moved away from the cornet solo. Haynie noted that one of the biggest changes (and challenges) these pieces represented was their length: most cornet solos were only five minutes long, whereas the new sonatas were two or three times that length.

As “stepping stones” (as Haynie called them) from the cornet solo to modern trumpet music, these four sonatas are largely responsible for a resurgence in writing for

³¹ Halsey Stevens, “The Composer Seeks a Style,” *Music Journal* (October 1954): 48.

trumpet since the 1950s. Numerous works for solo trumpet in both large and small forms now exist for both students and professionals alike, including Thomas Beversdorf's *Sonata for Trumpet and Piano* (1963), more modern works like Eric Ewazen's *Sonata for Trumpet and Piano* (1997), and dozens more American and international works. In summing up the sonatas by George Antheil, Kent Kennan, Halsey Stevens, and Burnet Tuthill, Haynie perhaps puts it best, "The pieces are representative of where we were in our musical growth, and hopefully this music will not ever be put down."³²

³² John J. Haynie, interview by author, mini-disc recording, Denton, Texas, 2 May 2007.

APPENDIX

NOTE

Each diagram in the Appendix shows the formal structure of one movement from a trumpet sonata. This structure is shown using four main strata of information. The first level, at the top of each page, delineates the largest sections of the movement (“Exposition” in sonata-allegro movements or “A” in rondos, for example). The numbers in the second level refer to the starting measures of themes, tonal centers, or other important sections of the movement. In some movements, a third level shows thematic areas. The lowest level on each diagram shows tonality and modality. Themes or sections that begin in a key but quickly become unstable will be labeled with a key in parentheses.

In order to accommodate proportional concerns and spatial constraints, several abbreviations are used throughout the Appendix. The “Retransition” heading of sonata-allegro movements is always abbreviated (as “Retrans.” or “Ret.”), as it is a very small section of music. Further, sonata-allegro themes are listed as “P” (principal theme), “T” (transition), “S” (secondary theme) and “K” (closing). “K” is used so it is not confused with “C,” which is frequently used in other musical contexts. Also, a major tonality is indicated with an uppercase “M”; minor tonalities use the lowercase.

Exposition				Development	Retrans.	Recapitulation			Coda	
1	24	29	48	70	101	106	127	133	153	161
P	T	S ₁	S ₂	P	S ₂	P, S ₁	P	T	S ₁	
(D ^b M)						(D ^b M)				E ^b M

Burnet Tuthill's *Sonata for Trumpet and Piano, Op. 29*
 Movement 1 - *Allegro ben marcato*

Diagram 1

A	B	A
1 F dorian	17 B ^b m	59 F dorian

Burnet Tuthill's *Sonata for Trumpet and Piano, Op. 29*
 Movement II - *Slowly-Vivace*

Diagram 2

A	T	B	Interlude		A'	C		A''	Codetta
1	27	35	49	72	77	96	116	128	145
B ^b dorian		Gm	Am G	F	B ^b dorian	G ^b	F	B ^b M	B ^b M

Burnet Tuthill's *Sonata for Trumpet and Piano, Op. 29*
Movement III - *Rondo*

Diagram 3

Exposition						Development						Retrans.	Recap.		
1	4	8	12	16	22	36	42	61	70	75	81	84	94	99	110
Intro	--- P ---			T	S	T	Section 1 (Intro)	Intro	Section 2 P	Intro	Section 3 (P)			S	
(CM)	(CM)	(A ^b M)	(D ^b M)					(E ^b m, A ^b m)	(E ^b M)	(D ^b m)					

George Antheil's *Sonata for Trumpet*
Movement I - *Allegretto*

Diagram 4

A		Trans.	B	Trans.	A'	
1	14	30	38	50	54	77
(FM)	(D ^b M)		(CM)	CM	(FM)	DM-A ^b 7

George Antheil's *Sonata for Trumpet*
Movement II - *Dolce-espressivo*

Diagram 5

A	T ₁	B	T ₂	A'	T ₃	C	T ₄	A''	T ₅	D	A'''	T ₆	A	T ₁	B	Coda	
1	5	11	15	18	22	25	28	31	35	36	40	44	46	50	56	60	67
(B ^b m)		(FM)		(Cm)		(G)		(Dm)		G			(B ^b m)		(FM)	(B ^b m)	B ^b m

George Antheil's *Sonata for Trumpet*
Movement III - *Scherzo*

Diagram 6

A	T ₁	B	A'	T ₁	B'	Interlude	A''	T ₂	C	T ₃	A	Coda	
1	7	11	23	30	33	41	55	71	77	96	106	112	121
(CM)	FM				B ^b			(CM)	(CM)		(CM)		CM

George Antheil's *Sonata for Trumpet*
Movement IV - *Allegretto*

Diagram 7

Exposition							Dev.	Recapitulation						Trans	Coda				
1	10	26	37	49	55	63	85	102	114	125	137	143	151	163	179	182	189	200	210
--- P ---			T	--- S ---		K	S	--- P ---		T	--- S ---		K	T'	S		P		
E ^b	E ^b -E	A-F	Fm	Dm	Am	E ^b -F	B ^b	F	B ^b	G ^b m	E ^b m	B ^b m	E-F#	E ^b m			D ^b	E ^b M	E ^b

Kent Kennan's *Sonata for Trumpet and Piano*
 Movement I - *With strength and vigor*

Diagram 8

Intro	A	T ₁	B		T ₂		A'	T ₁ '	Coda
1	4	15	20	41	44	51	56	66	69
G	Gm		D	E	C#	B ^b	Gm		CM

Kent Kennan's *Sonata for Trumpet and Piano*
 Movement II - *Rather slowly and with freedom*

Diagram 9

A	B		A'	C		A''	B'		T ₁	C'		T ₂	A'''	Coda				
1	15	27	33	47	57	57	71	79	82	90	103	103	111	117	122	131	141	143
(B ^b m)	E ^b	A ^b	(Am)	Gm	GM	(Gm)	D	G		B ^b m	B ^b M		A	F	A ^b	F	D ^b	B ^b

Kent Kennan's *Sonata for Trumpet and Piano*
 Movement III - *Moderately fast, with energy*

Diagram 10

Exposition				Development				Retran.	Recap.			Trans.	Codetta	
1	14	33	51	72	103	120	138	177	192	215	226	230	241	249
P ₁	P ₂	T	S	Section 1 (P ₁ , P ₂)	Section 2 (S, P ₁)	Section 3 (P ₁)	Section 4 P ₁ '	(P ₁ , T)	S	P ₁	P ₂	(Sec. 1)		
FM	FM		Dm		C#		(FM)		FM	FM	FM			FM

Halsey Stevens' *Sonata for Trumpet and Piano*
 Movement I - *Allegro moderato*

Diagram 11

A				A'				
1	13	18	27	41	43	55	68	82
Intro	-- A --		-- B --		Intro	C	-- B' --	
	<u>A^b</u> <u>E^b</u>		<u>G^b,D^b</u> <u>A^b</u>				<u>G^b,D^b</u> <u>A^bM</u>	
	<u>D^bM</u>		<u>E^b</u> <u>D^b</u>				<u>E^b</u> <u>D^bM</u>	

Halsey Stevens' *Sonata for Trumpet and Piano*
 Movement II - *Adagio tenero*

Diagram 12

Exposition								Development				Ret.	Recapitulation				Codetta		
1	14	15	18	22	31	37	42	50	65	82	91	107	118	127	138	151	155	163	167
Intro		-- A --		T	-- B ₁ --		B ₂	C	Sect. 1	Sect. 2		Sect. 3		Intro'	A'	B ₁ '	C'		
									B ₁	B ₂	(Intro)								
Fm	FM	FM	FM/m		Cm	F	D ^b M	D ^b M		Cm	E ^b M			Fm	G	D			F

Halsey Stevens' *Sonata for Trumpet and Piano*
Movement III - *Allegro*

Diagram 13

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